How to Use Zoom Webinar:

• Zoom webinar will not permit access to your camera.

• Please submit comments/questions in writing through the Q&A function.

• Written comments/questions can be submitted at any time and will be answered or discussed at designated points during the meeting by the panelists.

• Click "Raise Hand" if you would like to speak your comments/questions at designated points with the panelists. A moderator will grant temporary access to your device's microphone.

Welcome!
The meeting will begin momentarily.

Thank you for participating in our virtual public consultation meeting!
Hirshhorn Museum and Sculpture Garden
Sculpture Garden Revitalization

Section 106 Consulting Parties Meeting #6
March 10, 2021
Meeting Agenda

• **Moderator/Panelist**, Jaya Kaveeshwar, Deputy Director, HMSG
• **Q&A Panelists**
  - Anne Reeve, Associate Curator, HMSG
  - Marina Isgro, Associate Curator of Media and Performance Art, HMSG
  - Sharon Park, FAIA, Assoc. Director of Historic Preservation, Smithsonian Facilities
  - Carly Bond, Historic Preservation Specialist, Smithsonian Facilities
  - Marisa Scalera, Landscape Architect, Smithsonian Gardens
  - Felix Ade, AIA, Principal, YUN Architecture
  - Faye Harwell, FASLA, Director and Landscape Architect, Rhodeside & Harwell
Registered Meeting Participants
We are pleased to welcome approximately 60 registered parties to today’s meeting representing the following agencies and institutions:

Washington Metropolitan Area Transit Authority
National Capital Planning Commission
Cultural Tourism DC
DC Office of Planning
District Department of Transportation
The Cultural Landscape Foundation
General Services Administration
National Gallery of Art
Committee of 100 on the Federal City
National Mall Coalition
Docomomo US
DC State Historic Preservation Office
Advisory Council on Historic Preservation
U.S. Commission of Fine Arts
Environmental Protection Agency
DC Preservation League
Architect of the Capitol
Advisory Neighborhood Commission 2C
Advisory Neighborhood Commission 6D
Meeting Agenda - Update

- Welcome
- Presentation
  - Supplemental Narrative
    - Q&A - Panelists
  - Section 106 Overview
  - Landscape Updates
    - Q&A – Panelists
  - Proposed Minimization Measures
  - Proposed Mitigation Measures
  - Next Steps
    - Q&A - Panelists

Q&A Process
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Supplemental Narrative
Summary


- NCPC’s approval excepted changes to the inner partition wall and the reflecting pool.

- NCPC’s approval supports the Smithsonian’s desire to improve the area around the reflecting pool, including the addition of another pool and Art Platform, to enhance the space and accommodate a new focus on performance art.

- NCPC’s approval finds that the inner partition wall is a central focus of the overall garden and backdrop to the reflecting pool, and that the aggregate concrete material relates the Sculpture Garden to the museum building.

- NCPC recommended that the Smithsonian provide a comprehensive rationale for the programming needs that require expanded tiers of water around the Bunshaft reflecting pool, and to study other design alternatives prior to any Commission consideration.

- NCPC recommended that the Smithsonian provide a comprehensive rationale of the programming need for a change in material at the inner partition wall prior to any Commission consideration.
The Hirshhorn is **fulfilling its mission and revitalizing the Sculpture Garden** to meet these project goals:

- Replace **failed infrastructure** to curb flooding and protect current and future artwork, trees and plants.
- Reestablish the cohesiveness of the Sculpture Garden, the Plaza and the Museum as a **single, interconnected campus**.
- Improved access and visitor comfort through **universal accessibility and increased shade and seating**.
- **Increase the Hirshhorn’s display of its modern sculpture collection** by almost 50% and **respond and adapt to changes in art-making** by creating dynamic galleries for the presentation of performance art, large-format sculpture and site-specific installations.
Top left: Isamu Noguchi, Nina Bunshaft, and Gordon Bunshaft at the rock garden at Ryoan-ji.
Middle left: Lester Collins' Innisfree Garden incorporating elements of stone and water.
Bottom left: Hiroshi Sugimoto's design for a guest house with garden near Tokyo incorporates a stacked stone wall forming a backdrop and boundary.
Bottom right: View from the Hirshhorn balcony illustrating the vision for the Central Gallery.
Central Gallery
Program

• Primary location for presentations of performance art, a current and future focus of the expanding collections and programming
• Unique setting to inspire site-specific programming and for exhibiting the Hirshhorn’s collection of sculpture masterworks
• Primary location for visitor engagement and amenities including individual contemplation and communal gatherings
• Program response shall be adaptable and flexible, provide exceptional acoustics, and establish clear visibility and views

Site Plan, Reflecting Pool Preferred Alternative

Performance Art, Reflecting Pool Preferred Alternative

Sculpture Exhibition, Reflecting Pool Preferred Alternative

Central Gallery
Existing Challenges

• Open and austere original 1974 design featured the inner partition wall prominently as the primary north boundary. Reflecting pool and single tree completed the composition.

• 1981 modifications softened the Central Gallery with grass panels, plantings and ramps. No longer the sole feature, the reflecting pool was absorbed into this context.

• 1981 modifications changed the north boundary, creating a new context for the inner partition wall as a divider of the upper and lower garden.

• Current plantings largely obscure the inner partition wall in the Central Gallery.
Central Gallery
Existing Challenges

• Inadequate seating and shade.
• Reflecting pool lacks critical safety and accessibility features.
• Reflecting pool often empty to serve as emergency stormwater collection during frequent floods.
• Inner partition wall creates an inequitable viewing experience and severs visual links.
• Inner partition wall height limits sculpture placement to avoid awkward backdrop transitions behind sculpture.
• Flat vertical concrete surface of the inner partition wall results creates an "acoustic echo" limiting programming.

Reflecting Pool Existing Condition

Challenging sculpture placement in the allée, 1983

Inner Partition Wall - Alkali-silica Reaction
• 1974 pool dimensions retained as a terrace feature within an enlarged reflecting pool.

• Widened north overlook restores the connection with the 1974 pool.

• Art platform with walkways supports flexible programming space for exhibitions and performance art.

• Size of the stage and tiers on all sides support performance or exhibition “in the round”, carefully dimensioned to adapt to various seating and performance setups.

• Water levels within the reflecting pool can be adaptively drained or filled.
• Central Gallery features amphitheater seating to the east and west for 128 visitors for formal events, informal gatherings, or rest.

• Chairs can be placed on all four sides of the Central Gallery for up to 496 people.

• South section of the reflecting pool when drained can accommodate seating for 323 visitors.

• Reflecting pool when filled provides 3,400 square feet of surface area for evaporative cooling to temper the environment.

• Dozens of arrangements for performances or display of sculpture are possible.
Historical black granite installed at the reflecting pool perimeter proposed for the pool basin and tiers of the enlarged reflecting pool.

Edge detailing with visual contrast and tactile warning detection will be designed with the paving.

Lighting incorporated into the pool edges provides safety illumination and required egress lighting.

1974 portion of the pool is heated permitting a year-round presence of water only in this location.
Reflecting Pool – Preferred Alternative

Program Examples

Example of Performance Art Viewed in the Round

Performance Art Seating in the Round

Example of Performance Art with Dominant Vantage Point

Performance Art Seating with Dominant Vantage Point

Performer on central stage viewed in the round:
- Durational performance best suited with a visually demarcated staging area with seating on all four sides.

Performer on central stage with dominant vantage point:
- Demarcated stage with a dominant vantage point and backdrop. Seating placed primarily south of the reflecting pool.
Performers on central stage:

- Performances may require seating positioned close to the stage for interactivity.
- Performances can use the stage and descend into the audience's space. Viewers can move freely, sitting, or standing.
Reflecting Pool – Preferred Alternative

Program Examples

Performance art with expanded stage:
• Special flooring for dance performances, or large performances can be easily accommodated with expanded staging.

Sculpture Exhibition:
• Unique space for site-specific works and curated exhibitions.
Per NCPC’s recommendation, this revised alternative eliminates the expanded tier around the 1974 pool.

1974 pool is maintained in its existing location, and the historic connection between the reflecting pool and the north entrance is re-established.

Art platform with walkways and a new reflecting pool with tiers is located south of the historic pool.

New reflecting pool tiers can be drained or filled with water to complement site specific works, performances and seating arrangements.

1974 portion of the pool is heated, allowing for year-round water only in this location.
• Revised alternative reduces size of the reflecting pool to 2,500 sf.

• Resulting increase in paving in the hot microclimate of the Central Gallery diminishes the cooling capacity of the pool by 25%.

• To offset the paving and temper the environment, a planting bed is proposed north of the reflecting pool along the inner partition wall.

• Fixed seating at the planter beds increases to 156 visitors.

• Seating in the pool terraces is reduced by approximately 20%.

• Opportunities for performances in the round is diminished.

• Black granite, safety edge conditions, and lighting are similar to the preferred alternative.
Reflected Pool – Revised Alternative
Planting Bed Precedents

- Continuous planting beds east, west, and north of the reflecting pool reduces added paving by 20%.
- Plantings south of the inner partition wall keeps with historic precedent.
- 1974 configuration features a single tree off-axis as a counterpoint to the inner partition wall.
- 1981 paired the reflecting pool with planting beds and turf fields. Turf beds or berms occupied 70% of the base of the inner partition wall.
- Collins's central turf panel and reflecting pool measures 53 feet north to south. Revised alternative composition measures 51 feet north to south.
- Subsequently, 9 additional trees were added to the planters adjacent to the inner partition wall.
The stacked stone inner partition wall knits together the Sculpture Garden’s east, central, and west spaces.

This wall serves as a focal point, strengthening the Garden’s central axis, and provides a distinctive backdrop for performance art and sculpture.

Each stone assumes a particular role, carefully considered and placed according to traditional Japanese dry-stacking techniques.

Visible stones are finish and structure at the same time, holding the wall together through strategic placement and shaping, while visually creating a specific pattern.

Concrete aggregate and stacked stone wall constructions work together creating options and flexibility in the display of sculptures to greatest effect.
• Hirshhorn complex features a limited material palette of aggregate concrete, Swenson Pink granite, glass and bronze.

• New stacked stone walls and inner partition wall built in complementary toned reclaimed granite from Pennsylvania.

• Inner partition wall is the only stacked stone wall with feature stones of Swenson Pink granite.

• Built by master masons, this type of wall is known for high degree of durability and structural integrity.

• Granite will endure with minimal deterioration, acquiring additional patina through weathering.

• Warm color tones and organic shapes of the granite in the stacked stone construction visually complement the aggregate in the concrete walls and the sculpture.
Inner Partition Wall
Design Response - Acoustics

- Proposed stacked stone wall reconstructs the inner partition wall in its historic location, changing its height and profile.
- Proposed pylon shape has original design precedence from the Hirshhorn Plaza perimeter walls.
- Existing vertical concrete inner partition wall reflects sound back at listeners or artist creating an "acoustical echo".
- Angled pylon surface of the stacked stone wall redirects reflected sound from performances or ambient site noise upward avoiding acoustical echoes.
- Stacked stone wall surface articulation creates a beneficial acoustical diffusion or scatter of reflecting sound.

Section diagram of the proposed inner partition wall acoustical properties.
Inner Partition Wall
Design Response – Visitor Experience

- Current inner partition wall height at over five feet blocks sightlines from the allée and prevents equitable views for visitors.

- Lowering the wall 18” creates accessible views and sightlines across the Sculpture Garden.

- Visitors in the allée can engage with performances and exhibitions in the Central Gallery with an open view to the underground passage improving wayfinding from the National Mall.

- Lowering the height of the inner partition wall permits the allée to function as a staging area for lighting and sound operators for performances.

- Lowering the height of the inner partition wall improves curatorial options for sculpture placement.
Stacked stone walls are contextual to the Hirshhorn site and within the lineage of modern art, architecture, and landscape design.

Numerous examples occur on and adjacent to the National Mall, with a variety of tones, scale, shape, and profiles.

Constitution Gardens, designed by SOM in 1976, is a contemporary to the Hirshhorn in completion date and architect of record.

Constitution Gardens feature stone walls with the appearance of dry-laid construction, considered contributing features of the landscape.
Inner Partition Wall
Design Response

• Pairing 20th century bronze sculpture and stacked stone walls is connected to Joseph Hirshhorn, where his collection of outdoor sculpture was paired with stacked stone walls at his home in Connecticut.

• Stacked stone walls have an established history within modernist landscape architecture.

• Dan Kiley also featured stacked stone in his work, and consulting with SOM on the design for Constitution Gardens.

• Eero Saarinen’s Morse and Stiles Colleges at Yale University provide precedent for the prominent use of stone in brutalist architecture.

• Eliot Noyes used stacked stone at his house in New Canaan, Connecticut, now a site for contemporary art and architecture exhibitions.
Inner Partition Wall
Design Response

Conclusion

Reconstruction of the inner partition wall in stacked stone meets the following programmatic needs:

• Provides improved acoustics and artistic backdrop for performances and exhibitions
• Reduced height creates equitable sightlines, improves wayfinding, increases audience capacity, and provides performance support staging

Reflecting pool Revised Alternative is a compromise that balances the purpose and need of the project and museum programming with historic preservation requirements:

• Flexibility for performances in the round is diminished but maintained
• Audience capacity in the reflecting pool is reduced, but offset with integral seating at the expanded planting beds
• Evaporative cooling to temper the environment is reduced, and the increased paving is offset with expanded planting beds
• Revised alternative connects to historic precedents of green plantings and turf in the Central Gallery
Q&A

- **Moderator/Panelist**, Jaya Kaveeshwar, Deputy Director, HMSG
- **Q&A Panelists**
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Section 106 Process Overview
Adverse Effects on Historic Resources
Section 106 Process Overview

Per the Advisory Council on Historic Preservation (ACHP): The Memorandum of Agreement (MOA) sets out how a federal agency will address the adverse effects to historic properties caused by its undertaking.

**Step 1**
Initiate the Process
- Define the Undertaking
- Initiate Section 106
- Identify Consulting Parties
- Involve the Public

**Step 2**
Identify Historic Properties
- Define Area of Potential Effects (APE)
- Identify Historic/Cultural Resources

**Step 3**
Assess Adverse Effects
- Assess Effects on Historic Resources
- Apply Criteria of Adverse Effect

**Step 4**
Resolve Adverse Effects
- Avoid, Minimize, and/or Mitigate Adverse Effects
- Notify ACHP of Adverse Effects
- Create Resolution Document (MOA/PA)

**Consultation with Consulting Parties**
- Adverse effects have been identified associated with the Sculpture Garden Revitalization.
- Consultation on the resolution of adverse effects and comments from the Consulting Parties will help the SI begin drafting a Memorandum of Agreement (MOA).
Character Defining Features
1974, 1981 Period of Significance

1974 Character Defining Features *
- Setting for Rotating Display of Sculpture
- Recessed Grade Below the National Mall
- Concrete Walls (Perimeter and Inner Partition)
- Reflecting Pool
- South Stair
- North Stair

1981 Character Defining Features
- Hardscape Paving
- Garden “Rooms”
- Lateral North Ramps
- East Ramp (Intermediate Level)

* Based on Hirshhorn Museum and Sculpture Garden Determination of Eligibility
Final Assessment of Effects on Historic Resources

An adverse effect occurs when: an undertaking may alter, directly or indirectly, any of the characteristics of a historic property that qualify the property for inclusion in the National Register of Historic Places in a manner that would diminish the integrity of the property’s location, design, setting, materials, workmanship, feeling, or association [36 CFR § 800.5 (a)(1)]

**No Adverse Effect:**
- Site Plan
- Setting for Display of Sculpture
- Recessed Grade Below the National Mall
- Concrete Walls – Perimeter
- South Stairs
- Historic Stairs – Underground Passage
- Garden Rooms
- Plant Palette
- Planters and Benches
- Aprons
- Security Gates
- Security Guard Booth
- Lighting
- Signage
- Stormwater Management
- No Cumulative Adverse Effects to the National Mall Historic District

**Adverse Effects:**
- Inner Partition Wall
- Stacked Stone Walls
- Reflecting Pool
- North Stair and Lateral North Ramps
- Accessibility
- Underground Passage Art Installation
- Underground Passage Plaza Access
- Paving
- Cumulative Adverse Effect – HMSG Only

Images and additional information located in the October 7, 2020 presentation material on the project webpage.
Inner Partition Wall
Adverse Effect

- Character defining feature
- Rebuilt in the historic location in stacked granite stone
- Visible from the north overlook
- Not visible from the National Mall

Proposed Site Plan, Inner Partition Wall Location Annotated in Blue
Stacked Stone Walls
Adverse Effect

NCPC's approval: Supports the introduction of walls in new locations to assist in providing universal accessibility and to enhance the Museum's programming needs while serving as backdrops for the collection.
Reflecting Pool – Preferred Alternative
Adverse Effect

- Character defining feature
- 1974 pool dimensions incorporated into an enlarged water feature
- Relationship to north entrance re-established
- Design actions developed to minimize adverse effect
- 1974 pool heated to allow year-round water presence

Proposed Site Plan, Reflecting Pool Preferred Alternative
Reflecting Pool – Revised Alternative

Effect Determination

- Character defining feature
- 1974 pool dimensions preserved
- 1974 pool heated to allow year-round water presence
- Relationship to north entrance re-established
- Art and performance platform, 1974 pool, and new reflecting pool closely approximate the existing pool and turf panel composition in the Central Gallery
- Preserving the 1974 pool potentially avoids an adverse effect

Proposed Site Plan, Reflecting Pool Revised Alternative
Landscape Updates
Landscape Updates
Jefferson Drive Improvements

- Four new street trees proposed for Jefferson Drive.
- Four Gingko trees planted as part of the 1981 Sculpture Garden modification project did not survive and were ultimately removed.
Landscape Updates
Jefferson Drive Improvements

- Provides shade for pedestrians and frames views along the 8th Street axis.
- Coordinating with NPS on proposal to add street trees.
- Design of sidewalk will support required soil volume and water requirements for tree health.
- Design to be consistent with the Monumental Core Streetscape Standards.
- Tree spacing being studied to provide museum crane access to east and west galleries.
Q&A

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Proposed Minimization and Mitigation Measures
Memorandum of Agreement

What is a Memorandum of Agreement?

• Per the ACHP: The Memorandum of Agreement (MOA) sets out how a federal agency will address the adverse effects to historic properties caused by its undertaking.

• MOA contains a preamble (background facts, Section 106 consultation process, consulting parties, other contextual information) and stipulations detailing each avoidance, minimization, or mitigation measures the federal agency agrees to ensure are implemented.

• SI is legally obligated to follow the terms of the MOA, and failure to comply requires reopening the Section 106 process.

What are minimization measures?

• Minimization measures are specific design actions to minimize or avoid an adverse effect on historic resources.

What are mitigation measures?

• Per the ACHP: An important goal of Section 106 consultation to resolve adverse effects is to identify an outcome that represents the broader public interest.

• Mitigation involves compensation for the loss or diminishment of a historic property.

• Mitigation attempts to provide a public benefit that balances the loss or diminishment of the historic property.

Images and additional information located in the October 7, 2020 presentation material on the project webpage.
Site Context
Minimization Measures

- Recessed Grade Maintained (Required by the South Mall Master Plan Programmatic Agreement)
- Setting for the Display of Sculpture Maintained
- Accessibility – East garden remains transitional area for accessibility
Wall Hierarchy
Minimization Measures

- Concrete Perimeter Wall Footprint Maintained – Required by the South Mall Master Plan Programmatic Agreement
- Concrete Perimeter Walls Replaced In-Kind – New material will feature the historic Swenson Pink granite aggregate, matching concrete field color and aggregate exposure (Required by the South Mall Master Plan Programmatic Agreement)
- Concrete Walls Remain Primary – Aggregate concrete is the first visible material within the National Mall context
- New Stacked Stone Walls – Recessed below and detailed with a 12 inch reveal from the concrete perimeter walls
Swenson Pink granite will continue to be a unifying material for the revitalized Sculpture Garden.

Concrete perimeter walls and secondary walls will be replaced in-kind using the historic Swenson Pink aggregate, with matching concrete field color and aggregate exposure.

Inner partition wall will be the only stacked stone wall to feature Swenson Pink to differentiate its significance.

Salvaged Swenson Pink stair treads from the 1981 modifications to the Sculpture Garden will be reinstalled.

Benches integrated into planters constructed in Swenson Pink granite consistent with 1981 bench design.
Inner Partition Wall
Minimization Measures

- Adverse effect on the National Mall is avoided by maintaining aggregate concrete perimeter walls as the first visible feature and material of the Sculpture Garden and maintaining this material relationship with the Museum and Plaza.

- Inner partition wall only stacked stone wall to feature Swenson Pink granite, the historic granite also used in the aggregate concrete, paving, and benches.

- Reconstructing the wall in the same location maintains the articulation of the lower and upper portions of the Garden.

- Pylon shape consistent with existing 1974 Plaza walls.
Reflecting Pool
Minimization Measures

- 1974 pool dimensions are preserved. To highlight its significance, only the 1974 historic portion of the pool will be heated allowing a year-round water presence in this portion of the pool only
- Black granite will be used for the pool basin in keeping with the historic material
- Art and performance platform, 1974 pool, and new reflecting pool closely approximate the existing pool and turf panel composition in the Central Gallery
Underground Passage and Access

Minimization Measures

- Underground Passage – Restoration of historic fabric
- Underground Passage – Retention of historic fabric behind the art installation
- Plaza Access – Reopening and expansion of the Plaza access, pulled back from the monumental stairs
- Plaza Access and Balustrade Detail – Reconstruction of a "Bunshaft" style code compliant balustrade railing
Recruitment and Documentation
Mitigation Measures

Historic American Building Survey/
Historic American Landscape Survey Recordation
of the Hirshhorn Museum and Sculpture Garden
• HALS History - Standard Format **

Both mitigation measures are in accordance with Stipulation 6.B and 6.C of the South Mall Campus Master Plan Programmatic Agreement

National Register of Historic Places Nomination
for the Hirshhorn Museum and Sculpture Garden
• Including revised 1974, 1981 Period of Significance
• Findings and research from the Robinson & Associates Report
• Findings and research from evaluation of the Hirshhorn Plaza **

Ezra Stoller, 1974, Smithsonian Institution Archives

Draft nomination, January 2018

Robinson & Associates Report, 2020

** New
Evaluation of the Hirshhorn Plaza
Mitigation Measure

**New**

**Commission a Report on the Significance and Integrity of the Hirshhorn Plaza**
- Plaza alterations completed in 1993 by James Urban fall outside the Period of Significance of 1974, 1981
- Report will be made available on the SI AHHP webpage
- Findings will be included in the National Register nomination
Scholarship Publications

Mitigation Measure

Smithsonian Archives:
Compilation of Collins Records on the Hirshhorn Sculpture Garden

Publications:
Commission Additional Collins and Bunshaft Scholarship Publications **
• Exhibits posted on Smithsonian Gardens and SI Architectural History Webpages
• Permanent posting of the HMSG Significance and Integrity Report by Robinson & Associates on the AHHP webpage
• Posting of HALS History
• Consider expanding the comparative study of other sculpture gardens outside the United States
• Modernist landscape preservation **
Scholarship Publications
Mitigation Measure

Book Publication:
History of the Hirshhorn Museum and Sculpture Garden
• Previous publications have focused on the Hirshhorn Museum and Sculpture Garden Collections
• Includes Architectural and Landscape History

Smithsonian Garden Plant Explorer Webpage:
Online database of accessioned plants in the Hirshhorn Sculpture Garden
• Provides genus, habitat, characteristics, and links to more information
• Collins and Bunshaft specific or inspired plants could contain cultural references or links to another webpage
Educational Outreach
Mitigation Measures

• Public Symposium on Sculpture Gardens
• Sculpture Garden Site Tours
• Smithsonian Gardens Lectures/Panel Discussions **
  o Example Topics:
    ▪ Fragility of Landscapes
    ▪ Landscape Preservation
• Permanent Sculpture Garden Revitalization Webpage:
  o Section 106 consultation history
  o Sculpture Garden History to the Present
• Public Outreach – Investigate Opportunities to Publish on Information Learned During Design
  o Example Topics:
    ▪ Concrete Disease (Alkali Silica Reaction)
    ▪ Stormwater Management in an Urban Landscape
    ▪ Adapting Planting Plans in Cultural Landscapes for Climate Change
• Hirshhorn Eye
  o Connections with Artwork and History:
    ▪ Reflecting Pool
    ▪ Inner Partition Wall
    ▪ Underground Passage
Bunshaft Inspired Plant Palette
Mitigation Measure

- Conservation of five existing elms on the east and west aprons
- Restoration of one elm on the west apron
Collins Inspired Plant Palette
Mitigation Measure

- Retention of tree species in historic locations from the Collins landscape plan including the existing cherry trees along the National Mall gravel path and the sugar maple within the Sculpture Garden.
- Addition of street trees to Jefferson Drive inspired by Collins planting plan. **
Collins Inspired Plant Palette
Mitigation Measure

- Tree species including Sugar Maple, Flowering Cherry, and Evergreen Pines inspired by Collins planting plan.
- Street tree species under consideration includes Elm to be consistent with the Monumental Core Streetscape Standards.**

** New
Bunshaft and Collins Inspired Plant Palette

Mitigation Measure

- The proposed tree plan maintains the existing perimeter tree plantings and re-establishes the Bunshaft and Collins trees on the south and west sides of the Sculpture Garden.
- Proposed tree plan increases the existing tree canopy providing substantial shade tree coverage at all planter bed seat walls.**
Collins Inspired Plant Palette
Mitigation Measure

**COLLINS PLANT SPECIES**

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<td>Oak Sedge, Perennial, 30-45 cm</td>
</tr>
<tr>
<td>Carex amphiboloida</td>
<td>Creek Sedge, Perennial, 30-45 cm</td>
</tr>
<tr>
<td>Ligustrum  'Wick's'</td>
<td>Golden Ticket Privet, Evergreen Shrub, Bloom time: Spring</td>
</tr>
<tr>
<td>Camellia</td>
<td>'C Neon', Evergreen Shrub, Bloom time: Spring</td>
</tr>
<tr>
<td>Rhododendron</td>
<td>'C Neon', Evergreen Shrub, Bloom time: Spring</td>
</tr>
</tbody>
</table>
Interpretive Sculpture Garden Signage

Mitigation Measure

EXHIBIT SIGNAGE

EDUCATIONAL SIGNAGE

EXHIBIT SIGNAGE AT BALCONY

EDUCATIONAL SIGNAGE

EDUCATIONAL SIGNAGE
Interpretive Sculpture Garden Signage
Mitigation Measure

- Established SI precedence of exhibit signage incorporated into designed landscapes
- Signage can connect to web-based resource material
- Education opportunities for Sculpture Garden history, plantings, and climate adaptability (SITES – Sustainable Sites Initiative)
- Signage shall include information on Section 106 consultation

** New
Improve Perimeter Security – Restored Plaza Vista
Mitigation Measure

- Concrete barriers added to create a secure perimeter and provide vehicular barriers in 2001
- Concrete barriers are a significant visual detraction to the Museum building and original open 8th Street axis
- Permanent perimeter security will emphasize the 8th Street axis and improve the pedestrian connection between the Museum Plaza and the Sculpture Garden
Restoration of Plaza Perimeter Walls

Mitigation Measure

- Cleaning of Plaza perimeter walls maintains cohesive restored appearance of concrete cast-in-place walls
Stacked Stone Wall Building Outreach **
Mitigation Measure

** New

- Collaborate interest groups to host on-site observation of stacked stone wall construction
- Documentation of the construction process and master mason collaboration for publication
Next Steps

Schedule

• Consulting Parties Meeting #7 – Draft MOA and Mock-up Review – May 2021
• CFA and NCPC Final Approval – Summer 2021

Website

https://hirshhorn.si.edu/sculpture-garden-revitalization/

Today's presentation material will be available on the project website by March 12, 2021. Please submit written comments to BondC@si.edu by March 31, 2021. Comments are welcome on:
• Reflecting Pool Alternatives
• Proposed Minimization Measures
• Proposed Mitigation Measures
Q&A

• **Moderator/Panelist**, Jaya Kaveeshwar, Deputy Director, HMSG
• **Q&A Panelists**
  • Anne Reeve, Associate Curator, HMSG
  • Marina Isgro, Associate Curator of Media and Performance Art, HMSG
  • Sharon Park, FAIA, Assoc. Director of Historic Preservation, Smithsonian Facilities
  • Carly Bond, Historic Preservation Specialist, Smithsonian Facilities
  • Marisa Scalera, Landscape Architect, Smithsonian Gardens
  • Felix Ade, AIA, Principal, YUN Architecture
  • Faye Harwell, FASLA, Director and Landscape Architect, Rhodeside & Harwell